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BOOK REVIEWS

EPOCHS OF CHINESE AND JAPANESE ART, AN OUTLINE HISTORY OF EAST ASIATIC DESIGN. BY ERNEST FRANCISCO FENOLLOSA, Formerly Professor of Philosophy in the Imperial University of Tokio, Commissioner of Fine Arts for Japan, etc. With 184 full-page illustrations in colors and black-and-white. Frederick A. Stokes Company, New York, Publishers. Price \$10.00.

Mr. Fenollosa was, it is scarcely necessary to say, the foremost authority on the art of the East. It was he, it will be recalled, who literally restored the appreciation for native art in Japan. To him may likewise be attributed the introduction of Eastern methods in our system of public instruction in art. He was a tireless student, and he gave to his work of investigation unremittent attention, approaching it with sympathy and continuing it with enthusiasm. When he lectured words poured forth as from a font full to overflowing, when he wrote it was with the same fluency. This history, which is a monumental work, long promised and much desired, was written roughly during a single summer and then put away to be completed in Japan. Alas, death overtook the author in London in 1908 before the task was accomplished. But, fortunately, Mrs. Fenollosa undertook and has most capably carried it to completion, seeking and receiving the assistance of eminent scholars in Japan and elsewhere. Thus invaluable data has been secured and recorded in permanent form and the lifetime study of a great student has been made of lasting avail.

This is a history not only of the technical evolution of Chinese and Japanese art, but of the underlying ethical and religious causes which produced it. As in the Greek, Italian and other great art periods, the creative impulse in the East came from religion. "Keep your mind pure and free through Art" taught Confucius 500 years before Christ!

The introduction of Buddhism into China gave birth to a new art impulse. Statues and symbols of Buddha were doubtless carried there from the north and the enormously rich literary treasures of the Indian mind were thus placed

in the hands of the imaginative Chinese. The magnificent Buddha temples, with their gorgeous decorations, are proof of its fertility. Professor Fenollosa follows this development into Japan, where in the sixth century artists and artisans were bending every faculty to the perfecting of Buddhistic art.

In the seventh and eighth centuries both China and Japan were strongly influenced by Greek art, an evolution which the reader is enabled to trace by means of the many reproductions of works of that period. All through the book the illustrations verify the text, adding not only to the esthetic enjoyment but to the intelligent understanding of the evolution of Asiatic art from the many sources of its inspiration.

The first volume deals with the profound meaning that underlay the mystical art of these countries, the second with the idealistic art that turned to nature for guidance, a nature imbued with religious symbolic meaning.

The political history of these Eastern nations is the history of the religious leaders which governed them—both are written in their art. Mr. Fenollosa has given us a vivid picture of a great civilization through his interpretation of the symbolic architecture, sculpture and painting of China and Japan.

THE VAN EYCKS AND THEIR ART. BY W. H. JAMES WEALE AND M. W. BROCKWELL. John Lane Company, London and New York, Publishers. Price \$4.00 net.

This is a second edition in a revised and more condensed form of a work published in 1908. It makes no claims to literary merit, but, with the utmost care and exactness, presents in well-classified form all documents yet discovered relating to the Van Eycks, a chronological bibliography of printed books and pamphlets and all original manuscripts, as well as a list of paintings and drawings, biographical material, and other data bearing upon their works. It is essentially a reference book, and, as such, of great value.